AMATEUR CINE WORLD

SEPT. — NOV., 1946

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Ingenious Trick Effects
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SEWELL SAYS...
A New Cine Causerie

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TRACKING DOWN SOUND PROBLEMS
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ADVANCED EQUIPMENT FOR THE 16mm. WORKER

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Club Reports, Overseas News, etc.

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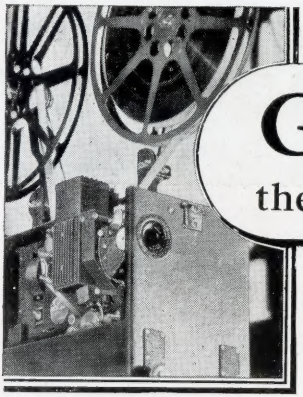

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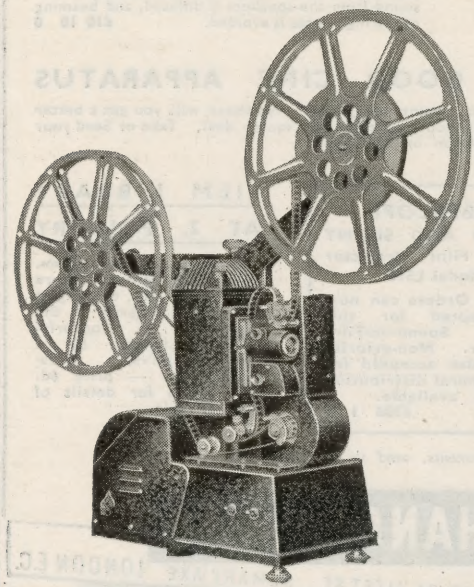

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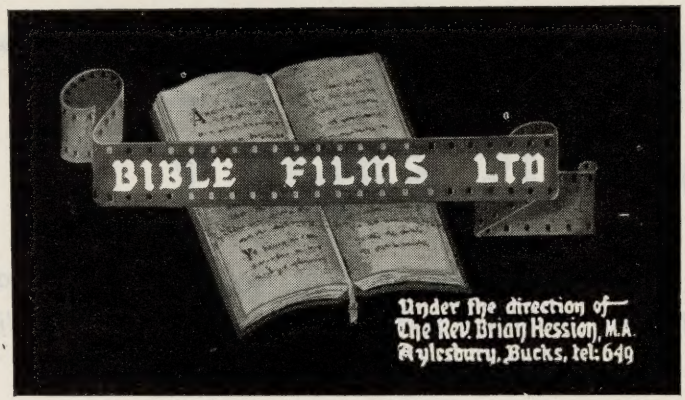

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8mm. Kodak, f/2.7 model 25	£20	0	0
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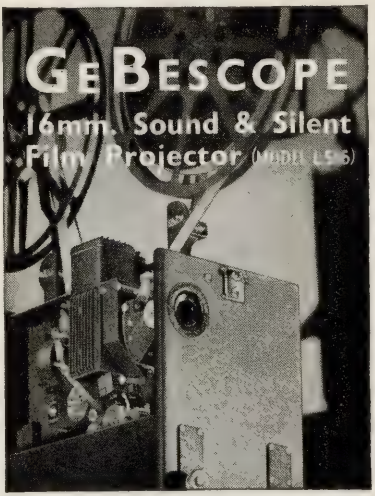

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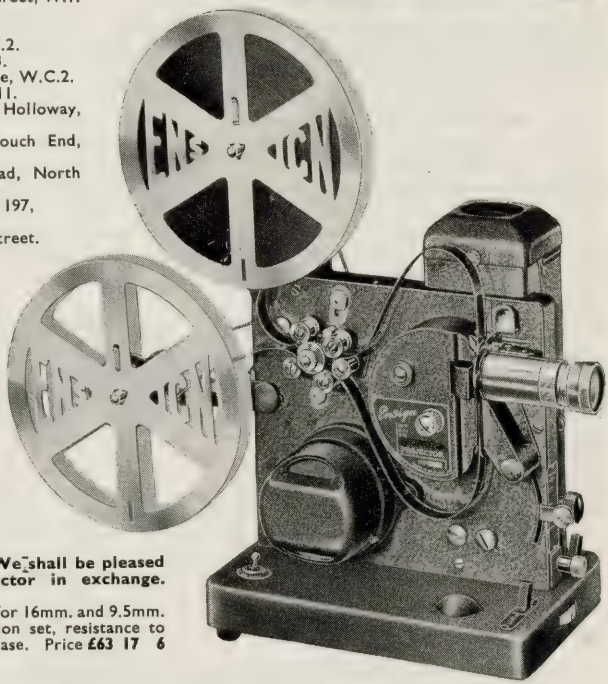

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AMATEUR CINE WORLD

Incorporating "Miniature Camera World"

AUTUMN
SEPT. — NOV., 1946
VOL. II. No. 12
(Old Series, Vol. X, No. 9)

THE ONLY JOURNAL SOLELY DEVOTED TO SUBSTANDARD CINEMATOGRAPHY

Getting Back to Normal

"YOU must have a marvellous lens!" Is there any amateur movie-maker who has not at some time or another been infuriated by that maddeningly fatuous remark? It shares the cast-iron imperviousness to rejoinder of the amiable benediction, "God bless you," to which—as a writer has pointed out—one cannot reply "Thank you" or "Not at all" or "The same to you."

When one's lens is thus praised so rapturously one can only smile knowingly or else weakly agree. To have all the care that went to the making of the film, all the bother of planning, all the pleasurable anxieties of cutting, credited to the lens-maker is very hard. But it is doubtful if it is not preferable to the wildly uncritical adulation of friends who have been hypnotised by the remarkable fact that one actually made the film oneself.

The difficulty of obtaining informed, responsible criticism of his work has always been something of a problem for the lone worker. The member of a club is more happily placed in this respect, for he has the opportunity of seeing other members' films; and while one may be blind to faults in one's own productions it is usually only too easy to pick out errors in other people's! One can certainly learn from the next man's mistakes (and can be stimulated by his successes), but knowledge acquired at second-hand is never so lasting or effective as personal trial and error.

It is frequently pointed out that a basis of comparison and yardstick of endeavour exists in the professional cinema. That was true enough twenty years ago. It is not so true now, when, the remarkable advance of the documentary film notwithstanding, the technique of film production is in a measure controlled by the sound engineer.

Of course, one can learn a good deal from the cinema. There are few films from which one cannot pick up some useful tips on camera angle or cutting, but equally there are few which the maker of silent films can regard as a pattern and example of construction.

The need for criticism, as well as the need for information, was not the least important of the *raisons d'être* for *Amateur Cine World* twelve years ago. For nearly half that time we have had to ask the reader to forego the first part of that service for the inescapable reason that we were reluctant to add to the already damnable weight of a kitbag by stuffing a projector into it.

But now we have no further use for the said kitbag.

As a first step, therefore, towards hooking *Amateur Cine World* out of its battledress and restoring it to its pre-war garb, we are glad to announce the return of our "Reviews of Readers' Films" service.

IT would perhaps be as well if at this juncture we recapitulated just what it is we set out to do in this service. We aim at providing a reasoned criticism of amateur films based on a practical experience of what it is possible for amateurs to do and what it is not.

This qualification is rather important. It implies, first, that we see nothing wonderful in an amateur having made a film for himself by himself.

We are not impressed by the fact that he has got his exposures right or his titles correctly centred. These are what may be termed the mechanical aspects of film-making (although we readily admit that the interpretation of exposure-meter readings is not a purely mechanical affair).

But we *are* impressed by the application of these things: by shot-to-shot density, for instance, and by the literary content and cinematic use of titles. And, naturally, if the titling incorporates novel ideas that have called for mechanical ingenuity, we are glad to chalk up a credit mark, provided it is an integral feature of the film and not used merely for effect.

We have long got over any surprise we may have had that pictures can be made to move, but we *are* concerned when a film

GORDON S. MALTHOUSE, *Editor*

AMATEUR CINE WORLD is published quarterly from Link House, 24, Store Street, London, W.C.1. Subscription Rate: 3/- post paid (four issues)

contains long lengths of static shots. In short, we are not awed by the fact that you have been able to put a film together by manipulative dexterity and by following out the instructions on the box.

It must not be thought, however, that this attitude implies severe dealing for the beginner who has not yet mastered the rules. We welcome the opportunity of seeing his work and of affording what assistance we can towards its betterment. Be assured that we do not pillory inexperience or that we fail to take note of the fact that the submission by a beginner of his film is evidence of a desire to learn.

THE thing that is most difficult for the amateur to learn is how to equate his work with that of others. Lacking opportunity for comparison he may genuinely believe that he reaches a very high standard, when, in fact, he is capable of very much better. Comparison is stimulus to the amateur. Without it he may never reach the heights which it is in him to attain.

"Reviews of Readers' Films" offer you the opportunity of acquiring a standard of comparison indirectly, for they are written in the knowledge of what others have done and of what it is possible to do. The sifting of many hundreds of amateur films has enabled us to establish a standard of production to which it is reasonable to expect an amateur film to approach.

The attainment of that standard is, as many readers will remember, signalised by the award of a leader, to be spliced on to the beginning of the film, its attractive design embodying the legend: "Specially Commended by *Amateur Cine World*." *A.C.W.* leaders are prized as the hall-mark of competent production, for they are not idly awarded.

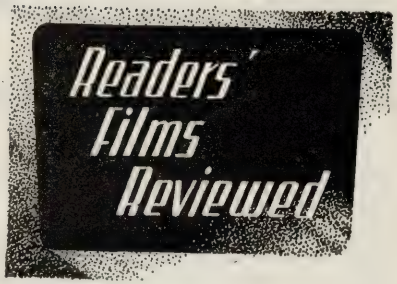
WHAT do we require of a Leader film, apart from the fact that its rule-of-thumb aspects must be reasonably efficiently presented? One of the most important requirements is that it shall tell a story coherently; and it can only do that if there is a story to tell. In other words, the theme must be clearly established. It is surprising how many films fail in this respect.

You may have set out with the best intentions. You were going to make a holiday film. That, you say, is theme enough. So it is. But what sort of holiday film? Are the holiday-makers to be featured or are they to be used principally as continuity links to scenic shots? In other words, do you conceive the film as a personal record or as a scenic?

It so often happens that the amateur fails to distinguish between the two, with the result that his film, while it may be satisfactory technically, is merely a collection of unrelated shots. Like a good, old-fashioned story, a film must have a beginning, a middle and an end. We specify 'old-fashioned' because the modern product, which frequently lacks both plot and point, is not always a suitable example for the movie-maker.

DO we especially favour films with a social, cultural or educational purpose? We are glad to see the amateur cinema used for these ends. It will undoubtedly continue to play an increasingly important part in the persuasive education of the community. Our future programme includes articles by well-known authorities designed to assist in the production of such films. But we feel it would be wrong to weight the scales in their favour.

The fact that substandard film, originally produced exclusively for amateur use, has become the tool of culture and industry does not mean that the amateur must give up his



AS announced on the previous page, our Film Criticism Service, a popular feature of the pre-war "Amateur Cine World," is now functioning again. Readers are invited to submit their films to us for free criticism and report.

For the present we can accept only silent films in 8mm., 9.5mm. and 16mm. There are no awkward conditions to which to conform, but we suggest that amateurs intending to take advantage of this service should not post their films immediately, but should first send us a card stating the length and gauge of the production on which they desire an opinion. We will then reserve a date for screening it, and advise them accordingly. Films will thus be out of their owners' hands for the minimum length of time.

. . . *Popular A.C.W. Feature Returns* . . .

Normally we retain films for not more than a week, but when enlargements of selected frames are made from them to illustrate a published criticism, we may need to keep them a little longer. Submission of a film implies permission for the publication of stills from it without fee, unless the sender expressly states the contrary.

An attractive Leader is awarded for each film which reaches a reasonable standard of merit.

Please pack your films so that the reels do not rattle or are liable to get bent, and enclose with them a stamped addressed label for their return. Address: The Editor, "Amateur Cine World," 24, Store Street, London, W.C.1.

rights to it, or feel constrained to use it as the weapon of a holy war. He will benefit from the improvements in technique and equipment which its wider application will bring into being, but in the choice of subject matter he remains his own master. Almost anything is worth filming if it gives pleasure to someone. It does not necessarily have to give instruction as well, point a moral or advocate a policy.

We had far rather see a good film of a holiday than an indifferent one on child delinquency. We are less concerned with theme than with the manner in which that theme is expressed.

THE return of "Reviews of Readers' Films" raises the question of the return of the *Amateur Cine World* Ten Best Films of the Year Competition, to which it is the annual climax.

It will be remembered that the best ten films are selected annually, by a panel of well-known authorities, from those sent to us for review, an attractive plaque awarded for each of them and a selection shown for one week at a London theatre, to which admission is free to readers.

The award really means something, for each winner has the satisfaction of knowing that his film has been singled out from hundreds of others. The large entry—certainly larger than that received for any other amateur film competition held in this country—is an assurance of its thoroughly representative character. It is a focus of the great body of amateur work—not of a coterie or sect.

For this reason we feel that to hold the competition this year would be to lessen its value as the arbiter of amateur film production. It is scarcely to be expected that, in the three months which remain before the end of 1946, the amateur can make leeway from the years that the locust has eaten or so quickly triumph over the limitation of raw material and opportunity.

The "Ten Best" will, therefore, return in 1947; and we confidently hope that the Paper Controller will have sufficiently unbent to allow of the first announcement of its reappearance to be published in an *Amateur Cine World* of pre-war format, approaching its pre-war size and speeding joyfully from the presses every month.

We are all prepared for the word: "Go!"—and meanwhile thank you for the cordiality with which you have long accepted the shadow for the substance. THE EDITOR.

□

Amateur Film Shows at R.P.S. Exhibition

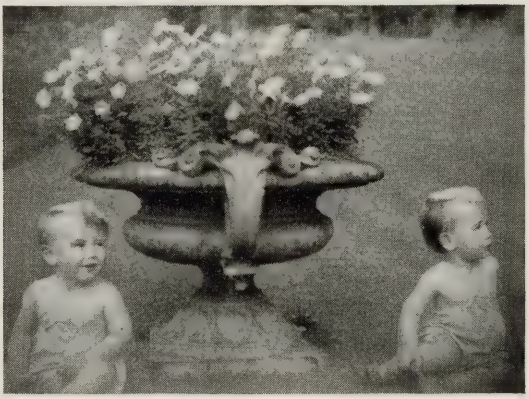
BY showing a selection of professional and amateur films at the Science Museum, Exhibition Road, London, S.W.7., during the run of its 91st Annual Exhibition in September and October, the Royal Photographic Society is making a welcome new departure. It is not a competition as such, but the award—the distinction of selection and presentation by the R.P.S.—is one to be prized by both professional and amateur.

At the time of going to press we are unable to give any details of the films chosen or the dates when they will be shown (and we regret that the entry form reached us too late for particulars to be published in our last issue—one of the drawbacks of quarterly publication which, we hope, will not plague us for much longer.

There are three classes for amateur films: Scientific and Technical, Fictional and 'Others,' *e.g.*, Travel, Personal Record, etc.

The exhibition will be open to the public from Sept. 14th to Oct. 26th. Details of the times and dates of the film exhibitions may be obtained from the Secretary, R.P.S., 16, Princes Gate, London, S.W.7.

Seeing Doubles



DOUBLES. If carefully done, no dividing line can be seen. The edges of the two halves are, in fact, "mixed."

MOST cinematographers know well enough how to secure at least some of the vast repertoire of trick effects, but the headache —dare we admit it?—is how to apply them in a film. An individual shot of Percy rolling down the grassy bank, taken in reverse, is very funny: but one cannot go on showing it by itself without some *raison d'être*.

It is therefore worth investigating the applications of trickery. These fall readily into three categories (the first of which is dealt with in this article, the second and third in subsequent issues—*Editor*).

(1) Embellishments to ordinary sequences.
(2) All-out trick effects for dreams, symbols, farces, etc.
(3) "Tricks that pass unnoticed."

Many and many an "ordinary sequence" is positively soggy. This applies equally to amateur and professional films, but to the former are available remedial measures denied by strait-laced convention to the latter. Against the following trick effects are quoted examples of their application as liveners-up.

Reverse Motion

Method: invert camera. For 8mm., a re-dressing mirror is required.

Sequence: bathing baby in garden.

Scenario:

1. M.S. Father at upper window throws out bathing paraphernalia
2. M.S. Mother on lawn catches some of it
3. (as 1) He throws out bath
4. (as 2) She catches it
5. (as 1) He throws out water from bucket
6. (as 2) She neatly catches it in the the bath, sits down, picks up baby
7. etc. Details as desired.

Here (4) and (6) are shot as one, in reverse; the mother starting with the babe on her lap and placing it on the ground, standing up, picking up the bath, swinging it once to fling out the water, then again to throw it upwards and away.

The cutting is done so as to get the best continuity as first the bath and then the water leaves the side of the frame in one shot, and enters at the opposite side of the frame in the reversed shot. It is, as usual, the capping of the first gag with the unexpected second one of catching the actual water that makes this so effective.

Speeding-Up

Method: (a) 8-frames per second speed control.
(b) hand-turning at from 8 down to 4 frames per second.
(c) single-picture device for 4 frames per second and slower.

Sequence: husband has received telegram and hurries out . . .

Scenario:

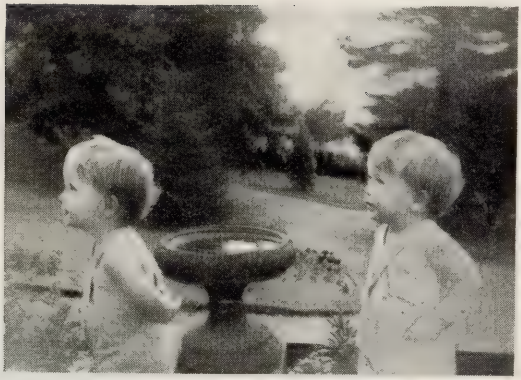
1. Wipe-in L.S. He dashes from house
2. L.S. He dashes down road past camera
3. L.S. A bus: he boards as it moves off
4. T.S. From front of bus, it races along
5. L.S. It whizzes into the distance. Wipe-out.

Here (1), (2) and (3) are shot at 8 frames

By H. A. V.

Some Notes on THE RIGHT PLACE for Trick Effects IN PERSONAL FILMS

BULLEID, M.A.

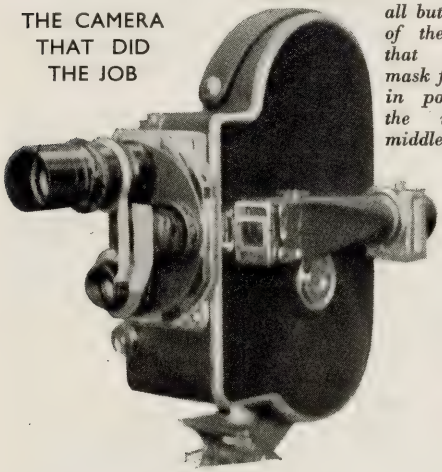


DOUBLES. Here a keen eye will discern a slight vertical displacement at the join —seen in the sharp top line of the bird-bath. This also indicates the amount of overlap of the halves. The actor must be kept out of this area or he will be "ghosted."

per second, the effect being improved if the actor runs not too fast, but with the longest possible strides. For both (4) and (5), 4 frames per second does just nicely.

Two points to remember—be sure to expose sufficient footage, particularly at 4 frames per second, remembering that the projector will eat it four times faster than you shoot it: secondly, arrange the speed of the wipe to suit the taking speed: though, of course, they have to be quick wipes as the tempo is quick. It should be emphasized that the 4-per-second speed, which was used in the Keystone hey-day, can easily be done on the single-picture device with a little practice.

THE CAMERA THAT DID THE JOB



Adhesive plaster masks all but the middle third of the frame. Note that the viewfinder mask for the 3″ lens is in position, to define the width of the middle third.

Doubles

Method: (a) effects box with suitable pair of masks. (b) sticky paper or tape on simple lens-hood.

Sequence: single baby becomes twins.

Scenario:

1. Baby totters out of French window
2. Mother smiles, then starts . . .
3. "Second" baby totters out
4. Startled Mother
5. "Both" babies together
6. Collapse of Mother.

Here everything is quite normal except shot (5), where the baby character appears twice in the same frame, in effect a dual role. With an effects box—that is, a properly lined-up extension to the lens fitted with matching masks to blank out whichever parts of the frame it is desired—this effect is elementary.

It can, however, be secured very easily by means of adhesive tape stuck over a simple lens hood, which in turn need only be of a few turns of gummed paper strip. It must be remembered that *more* than half the front opening of the lens hood has to be covered, to obscure half the photographed frame. The amount depends on the stop number in use and is most simply found by trial and error.

Using a 1″ lens (½″ on 8mm.), with a hood 1″ long measured from the front glass, and an aperture of f/8, it will be necessary to cover approximately 1/16″ *more* than the half-way mark: with f/5.6, about 1/8″ more. Too much cover, that is to say too much overlap, is indicated by a dark band at the fusion of the halves of the picture, indicating

. . . AND NOW TREBLES

underexposure : too little by a pale band due to overexposure.

The procedure is then to set up the camera on a very rigid support : cover the left side of the lens hood : shoot the subject in the right half of the scene : wind back the film : cover the right side of the hood : shoot the subject in the left half of the scene. If the film can only be rewound by taking the camera into the dark, the method of supporting the camera should include a substantial wooden strip bearing against the back and side so that it can be returned with confidence to its exact original position.

The effect is well worth the trouble. It is also used for similar embellishments, as in a motor-tour where the driver asks himself (as pedestrian) the way . . . and, of course, gets a dubious answer.

Triptych

Method : as for doubles.

Sequence : people at work ; people at leisure ; people at play.

An extension of the above method for doubles, but with (generally) the simplification that the camera need not remain fixed for the second and third exposures, is the securing of three separate pictures on the film. This is done by masking two thirds at a time, and exposing three times. This has been used on the professional screen, and a useful dream-sequence application will be described later. Here it is merely suggested as an original way of taking desultory " occupational " shots.

We might in a family film wish to show George, the gardener, pruning, then hoeing, then bonfire-superintending. By using the triptych, we can in the same footage show his fascinating labours three times as long ! The same applies to the mechanic, the housewife, and the children—but perhaps not to the avid reader. The weary, working cinematographer can occupy one third himself, while other two laze . . .

Animation

Method : single frames exposed after each small movement of the subject give the effect of the subject being in motion.

Sequence : doll expresses dis-belief.

Scenario :

1. CM.S. Two fishermen discuss their catches with the expected exaggerations
2. C.S. A child's doll indicates with its hands the *exact* length of the small catch
3. (as 1) They modify their gestures accordingly.

Here only (2) involves trickery. The doll is securely clamped in the desired posture, and the hands and arms animated as desired. This type of unexpected reaction from apparently inanimate objects is usually most effective.

TRIPTYCH. Here the camera has been moved for each shot, as indicated by the lawn-mower marks and the "ghosted" fragment of the flower bowl.

These and the other effects can of course be most cheerfully combined to make a sequence of fearsome deceit : Teddy Bears covering their eyes at the sight of triplet mothers simultaneously bathing their offspring while fathers run away with frenzied speed. Their disordered dreams will be described later.

■

A New Film Size ?

In order to avoid unrestricted showing of the feature films which they propose putting out on substandard, it is reported that the major American companies are considering releasing them on 20mm. stock. The frame size would be the same as that of 16mm., the additional 4mm. being taken up by sprocket holes on the opposite side, the films to be shown on projectors with a double-sprocket movement available only to *bona fide* exhibitors.

Catching a Bus

A well-known amateur describes how he made a film designed for commercial exploitation, on the invitation of a large motor works.

By G. Wain, F.R.P.S.

AS a change from filming families, friends, and fellow members of the local cine society, the opportunity of featuring a new star, in the form of a huge, gleaming bus, was refreshing.

It all happened through a show the writer gave at the headquarters of a neighbouring "still" society, the secretary of which happened to be employed in the Sales and Export Department of Crossley Motors Ltd., a large motor works specialising in trolley buses.

Soon afterwards he wrote to say that the directors had been considering the production of a short 16mm. colour film showing the latest type of trolley bus in action. The film, on completion, was to be sent to a certain town in one of the Dominions, where the citizens were to have a poll to decide what new vehicles to purchase for public transport. Did the idea of making it appeal?

There was, of course, only one possible answer, and things began to move quickly. The first step was to discover the salient points which were to be "put over" from a sales point of view—for the idea of the film was to show in what ways the trolley bus is superior to other forms of transport.

Planning the Treatment

The next stage was to draft out a suggested treatment, on the following lines. The bus was to be driven out of the depot on battery, and several shots taken from various viewpoints of its smart appearance; then the trolleys were to be fixed on the wires and the bus was to move off on overhead power. There were to be demonstrations of its smooth and rapid acceleration, its speed, quietness and comfort, its competence to deal with gradients, and its safety in coming down steep hills. Emergency braking was to be featured, and also the method of passing a "parked bus" which had had a temporary breakdown.

Other sequence headings were "Turning at Circle," "Parallel Working," Manoeuvrability in Traffic," and finally "Passengers Entering at Kerb"—the last to show the superiority of this feature over that of the electric tram, whose passengers must often perforce enter in the middle of the road.

From this plan a shooting script was prepared, and a priority supply of Kodachrome obtained, with a small margin over to allow for retakes, cutting, etc. Meanwhile a new bus was commissioned and prayers offered up for good weather on the first day appointed for the shooting. Considerations of space prevent the inclusion of the whole of the shooting script, but the opening sequence, after the introductory titles, may be of interest.

Fade in:	
Big C.U.	Bus radiator, showing make of engine at top.
Mix to—	
L.S.	The bus depot, showing buses entering and leaving, and other activity.
Title:	*Starting on battery.*
M.L.S.	Special bus comes out of depot on battery, and stops below wires.
M.S.	Various views of bus, front, side and three-quarter, the last from a low viewpoint. Also town crest and motto on side of bus.
M.S. & C.U.	Views of interior, upstairs and down, driver in cab, and other details of interest.
M.S.	Conductor goes to back to get trolley pole.
C.U.	Hands getting trolley pole from compartment under back.
L.S.	Putting trolleys on wires.
M.S.	Trolleys and wires against blue sky.
L.S.	Conductor replaces pole, mounts bus and rings bell.
Title:	*Starting on overhead power.*
C.U.	In cab. Driver's hands making necessary adjustments. Foot on pedal.
C.U.	Bus wheel begins to turn.
L.S.	Bus moving off towards town centre.
Title:	*Acceleration is smooth and rapid.*
L.S.	Bus picks up speed.
L.S.	Distant side view of bus at speed.
L.S.	Back view. Bus disappearing in distance.
Fade out.	

It is not necessary to go into details of how the weather was at first unkind, or to describe hasty taxi rides breathlessly taken to the depot when bright spells appeared, only to be followed by persistent rain and cold. Actually the time of year was January, and fortunate it was that the drivers and conductors had a club room with a fire in it!

After several fruitless visits, a Saturday dawned which was warm and sunny. The whole of the filming was carried out with ease and comfort, camera and bus responding nobly, and with no other mishap than the knocking down of a wall when the driver was demonstrating Turning Back on Battery

(*Continued on page* 430)

Agfacolor to Return?

GOVERNMENT EXPERTS PROBE GERMAN LABORATORY

IT is reasonable to hope that in time a new colour film will become available for the 16mm. worker, for Gevaert, Ltd., of Belgium, are preparing to go into manufacture of Agfacolor, the German patents having now been made public. Gevaert had, in fact, been experimenting on similar lines for some time, but had been held up by the patent situation. Only 35mm. material for professional use will be obtainable at first (the trial batches are expected very shortly), but since this firm was always most alive to the needs of the amateur before the war, we may expect to be catered for in due course.

The party of British and U.S. Government experts which enquired into the Agfa organisation some months ago has revealed that research on Agfacolor was carried out at the Agfa plant at Wolfen, in a special colour research laboratory, with a total floor space of 6,000 square yards, and which incorporated a processing station, projection theatre, editing and titling rooms, in addition to darkrooms and laboratories.

Both 35mm. and 16mm. Agfacolor processing was carried out in the plant. There were 8mm., 16mm. and 35mm. (Leica) reversal processing stations in many cities, including Berlin, Vienna, Prague, Munich, Paris and Tokyo. Right up until 1944 16mm. Agfacolor was being exported to Japan. In the research laboratory, 16mm. Agfacolor was processed on frames, and 35mm. in a tube machine.

The speed of Agfacolor reversal is stated to be comparable with that of Kodachrome in both daylight and tungsten light, while a typical exposure for Agfacolor negative is given as 1/50th second at f/8 in sunshine.

Agfacolor is a multilayer material constructed as follows :—

Layer	*Thickness*
Blue sensitive emulsion ..	6 microns
Yellow filter	2 ,,
Green sensitive emulsion ..	6 ,,
Red sensitive emulsion ..	6 ,,
Film Base	150 ,,
Anti-Halation Base	1 ,,
Total ..	171 microns

(NOTE :— 1 micron equals 1/1,000th millimetre. 171 microns, approximately .0075in.)

Each colour sensitive emulsion layer has incorporated in it the appropriate colour-coupling component, producing in each the complementary or opposite of the colour sensitivity of the layer.

Blue layer is processed to give Yellow (Red, Green)
Green ,, ,, ,, Magenta (Red, Blue)
Red ,, ,, ,, Cyan (Blue, Green)

The film which is exposed in the camera is developed as a negative with a developer of the paraphenylene diamine type, which causes the three dyes to be deposited in the respective emulsion layers in exactly the same proportion as the formation of the silver image. The silver image is then bleached, and finally the whole film is fixed, leaving the dye images in the three layers.

At this point we have a negative image in negative colour. As an example, a red pillar box against a whitewashed wall would appear as a green one against a black background.

The negative is printed on a strip of positive Agfacolor, which has the same general characteristics as we have already described, and is processed in a similar manner. The final result is a positive picture in correct colours.

It is not stated whether all Agfacolor is on ordinary cellulose-nitrate (celluloid) base or on cellulose-acetate (safety) base similar to that used in the 16mm. size. But an interesting note in the Government expert's report states that, following a Government order, a large proportion of the German black and white release prints supplied to public cinemas were on safety base. It was stated that prints on Agfa acetate base will stand up to at least 500 projections.

YOU HAVEN'T SEEN A PICTURE LIKE THIS FOR YEARS!

Brings back old times, doesn't it?—and sets one thinking of the new. It is a pre-war production still (a very good example) from an amateur cine society. The club movement is now rapidly getting under way again, as the reports in this issue show clearly enough. The societies must ensure adequate publicity for themselves if they are to realise the big things expected of them. The publication of production stills is one of the best ways of achieving it. There should be a "stills" man in every club.

Sewell says...

A causerie on cine matters by a pioneer of sub-standard movies.

Photo: Hal Morey

TO the fellow who hasn't seen a new roll of film for weeks or months the outlook probably seems grim. But to an old hand like myself, who remembers the very small beginnings from which amateur movie making sprang and who looks on the scene as it is to-day, the picture is very bright indeed.

During the war nearly two million feet of 16mm. film was being printed *every week* for use by the fighting services and by the various Ministries, apart from what was being used in research and other ways. Much of this printed material was in the form of entertainment film ; and the vast audiences it served, those who controlled its use and those who provided equipment, apparatus and other services in connection with it, learned to appreciate the value and importance of the sub-standard film.

There is certainly temporary stringency, but the democratic powers *have* been bending all their energies towards winning the war, and we cannot expect the dislocations of seven years to be smoothed out in a few months.

Slowly the supply position is improving, and film will gradually become more plentiful. Kodak are still making their well known range of panchromatic reversal films and Kodachrome, and the other day we learned that Ilford have some enterprising plans for the future.

WARTIME development has been in 16mm. film, and 9.5mm. and 8mm. have gone into the background. They will, however, come back again in due course, as strong as ever they were. The recent Photographic Fair in Paris has shown that they plan to push the claims of 9.5mm. very strongly once again, while there are a number of plans in train for 8mm.

Behind the scenes a great many new things have been designed for 16mm. users. Admittedly most of these have been heavy duty equipment for professional and semi-professional use, but they show the importance with which 16mm. is regarded by the powers that be.

A.C.M. of Denham, for instance, have produced a motor-driven animated viewer for 16mm. called the "Acmiola," which is closely akin to the 35mm. "Moviola" used in professional cutting rooms. (A brief report on it appears on page 438—*Editor.*) They also make the "Acmade" foot-operated precision splicing machine, similar to the professional job. There are also available their hand-made 16mm. splicer, and a similar model by "Premier."

These two firms, Pathe Equipments, Vinten and others have an excellent series of rewinds, while the Pathe Equipments range includes very complete editing and rewinding benches complete with flat rewinds, inspection lights and electric motor drive. Other things about which we hear are film edge-numbering machines to assist editors, 16mm. film measuring machines and possibly a new 16mm. sound-and-picture camera with very comprehensive features.

Sewell has been a staunch advocate of sub-standard for twenty years. Began making his own films when there were no libraries for amateurs and precious few clubs. One of those films, "Smoke", was shown at the Tatler Theatre, London. In collaboration with J. H. Ahern produced an *avant garde* picture, "Gaiety of Nations", which still remains a model of technique. Has produced a number of educational and commercial films and is the author of many books on amateur cine. Is now 16mm. production specialist with the Colonial Film Unit.

The makers of spools and cans have turned out millions of these articles, and in doing so have brought their products to a high pitch of excellence and precision.

The British Kinematograph Society, the leading professional technical body in cinematography, has formed a most active Sub-Standard Section, and various Sub-Committees have been formed to deal with such matters as the standardisation of the central holes in spools and the spindles on the apparatus on to which they have to be fitted ; the problems of sub-standard projection ; and many other matters which will greatly benefit all users of the narrower gauges of cine film.

NEWS for the colour film worker is good. Not only is Kodachrome better than ever to-day, but we hear from official sources that Gevaert, Limited, are embarking on the manufacture of film of the Agfacolor type, having complete access to all the Agfa patents on the subject. (A note on this appears elsewhere in this issue—*Editor.*)

Although all the laboratories are still suffering from staff difficulties, the standard of processing is very high, and, when fully normal conditions return, will be higher than it ever was. Black and white and Kodachrome duping are excellent, and to-day there exist several services by means of which the serious producer can have 16mm. sound married to his 16mm. prints or dupes.

THERE are several new sound-film projectors. Both Gaumont-British and B.T.H. have new projectors on the stocks, the Victor sound projector is being made in this country, Cinetechnic are making one that is closely akin to the pre-war Bifograph, and the other day we came across an entirely new instrument under construction by a firm in North London.

In addition, the Rank organisation is proceeding rapidly with the first stages towards the manufacture of Bell & Howell 16mm. cameras and projectors in this country, at the factory of British Acoustic.

Much of this activity is due to the increased interest that is being taken by the educational authorities in the use of the cine film in schools and other educational establishments. A most comprehensive scheme of educational film production has been embarked upon by Gaumont British, Ltd., and other firms are entering the same field. M-G-M announce that they are going to print their feature films on 16mm.

So you can see, there is plenty to look forward to.

Catching a Bus

(*Continued from page* 427)

in a narrow side street ! Only the first part of this shot was included, of course !

Some of the shots were taken from the tripod, but the latter was discarded on innumerable occasions for greater mobility, use being made of walls, railings, lamp posts and other supports. The longest shot was taken from inside the cab as the bus proceeded along a busy main road. With the camera firmly supported, the resulting shots were surprisingly steady.

Enough film was left in the camera (an Ensign Kinecam) to film the titles next day, and about a score were in the bag and the film posted off by tea-time. The titling was done in the titler in the usual way, the felt letters being placed on a wallpaper background, illumination being daylight. The titler was placed near a window, and readings taken with a Blendux exposure meter. With the mechanism set at 8 frames per second, a direct reading was taken, from previous experience, as being correct, though this might vary from readings taken with other Blendux meters.

Arrangements had already been made by the Works for Kodak, Ltd., to process the film as quickly as possible, as the film was to be sent abroad at the earliest opportunity —consequently the processing was completed within two or three days and the work of editing started. This proceeded smoothly, no snags being encountered.

There was little film to discard, and, thanks to the weather and to the faith placed in meter readings, the exposures were fairly consistent and no retakes were necessary at all. The result was that at a private show given to some of the directors a few days later the film was pronounced a success. It was just short of 300 feet long, and had been only eleven days in the making.

The next day it was on its way by air to the other side of the world.

FLYING CINEMA

G.B. Equipments announce that by arrangement with Messrs. John Gledhill, its South American agents, they have equipped a latest type Bristol Freighter aircraft with a GeBescope 16mm. Sound Projector.

Films may be shown either inside as front projection or outside as rear projection. The whole of the nose of the aircraft is fitted with port and starboard doors which open for the purpose of loading. In this aperture will be mounted the rear projection screen so that films may be viewed from the outside or from within a hangar.

The length of throw is 34 feet inside the aircraft, either for front or rear projection. All service contingencies will be dealt with by the Flight Engineer who is also the operator.

SPECTO

HAVE BEEN OTHERWISE ENGAGED THAN ON THEIR NORMAL PRODUCTION FOR THE PAST 6 YEARS, BUT THE DAWN OF A NEW ERA IS UPON US.

CAMERAS & PROJECTORS

WILL SOON BE COMING FROM THE FACTORY THAT SO RECENTLY WAS CHURNING OUT MUNITIONS OF WAR.

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A new Dekko 8 mm. Camera will be ready in a few months. Look out for further announcements.

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TRACKING *it* DOWN

Secretary's Report

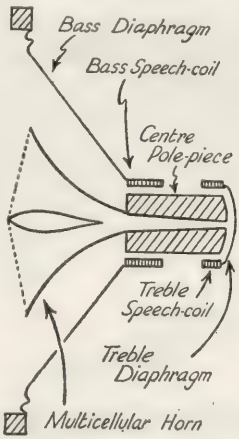
Secretary :
C. LESLIE THOMSON, B.Sc.

FROM the increasing flow of electronic equipment which is becoming available to the amateur, we have recently made personal acquaintance with two items which should be of interest to those seeking to improve sound-quality. Many readers who acted upon the T.I.D. article on Loudspeaker Systems (March, 1945), found that horn-type tweeters were quite unobtainable, and had to be content with small open-cone speakers for their experiments.

Now available in this country is a duplex loudspeaker, the "Altobass," in which the bass cone and the treble horn are in a single coaxial unit. The lightweight tweeter diaphragm is situated at the rear of the unit, and a tapering hole in the centre pole-piece acts as part of the tweeter horn (see sketch). The continuation of the horn is a short flare, composed of six "cells." The horn lies within the bass cone, and does not project forward beyond it. The bass cone is of normal construction, and approximately 15" in diameter.

The particular advantage claimed for this arrangement, apart from its elegance, is that the bass and treble components blend into a single wave-front. This results in clearer sound, and there is no possibility of the high and low notes appearing to come from different sources.

The speaker can handle up to 30 watts, and is supplied in a substantially-constructed "vented" cabinet. While the size of this precludes its use in ordinary domestic circumstances, it is well-suited to semi-permanent installation, and its acoustic properties should prove especially valuable in "difficult" halls. The makers are Messrs. Parmeko, Ltd., Leicester, and the price is £40, which includes the frequency-dividing filter.



Duplex loudspeaker, the "Altobass" (see this col.)

The second item is for those who wish to add a tweeter to an existing loudspeaker system, and who are prepared to construct the actual horn. Messrs. M. R. Supplies, 68, New Oxford St., London, W.C.1, can now supply an efficient permanent-magnet unit, made by the Vitavox company, at £6. Complete horn tweeters are still in very short supply, and this opportunity of going ahead with alterations in time for next season may appeal to the experimentally-inclined.

How Your Sound

CORRESPONDENCE during the past quarter suggests that there is a general desire for a simple yet complete exposition of the design and principles of the sub-standard sound projector. To deal adequately with even the principal items would be quite impossible in a single article, but it may help if we run over the features of one or two typical machines.

To serve as examples, the layouts of three specimen outfits have been drawn in Figs. 1, 2 and 3. These are imaginary machines, but each is composed of elements typical of its class. An attempt has been made to keep the sound-head components in recognisable relationship and sequence, but the dimensions and layout are in all cases purely diagrammatic.

For simplicity, sprocket-rollers have been omitted, as have any mirrors or collecting-lenses in the scanning system, and the screening around the photocell. Although the components shown are typical of each class of projector, individual features may be found in real machines belonging to either of the other two classes.

In Fig. 1 we have the simplest type of equipment, intended solely for domestic use,

and not designed either for great volume of sound or high-fidelity reproduction. The film, after leaving the picture gate, is drawn over a fixed, curved guide, which supports it in the focal-plane of the scanning-beam. To keep the film in firm contact with this sound-gate, a roller presses against it, thereby producing mild braking. The scanning is effected by a very fine but intense beam of light, produced by the optical system, which receives its light from the projection lamp above.

Leaving the sound-gate, the film passes round a roller attached to a flywheel. This serves to smooth the motion of the film so that musical notes are clear and steady. The film then passes round the driving-sprocket, which draws it through the sound-head. It will be obvious that this sprocket-wheel must revolve at an absolutely constant speed, and without any trace of eccentricity, if good sound-quality is to be realised. If there is undue pressure on the film at the sound-gate, there will be a heavy load on the sprockets, and consequent probability of damage to the film-perforations. To minimise any tugging produced by the take-up reel, the film finally passes over a jockey-roller, lightly sprung to absorb most of the shocks.

Returning our attention to the scanning-point: the light which passes through the

Projector Works

film is modulated by the variations in the width or the density of the sound-track, and this varying or flickering beam is directed into the photocell. By moving a wedge mask, part of this light can be prevented from reaching the cell, thus providing a volume control. (The position and shape of the wedge must be carefully designed, or the sound may be considerably distorted.)

The varying light falling upon the cell produces a varying electric current—the signal—which is fed into the amplifying valve. Since only moderate volume is required, one stage of high-gain amplification is sufficient, and the magnified signal is passed on to the output, or power, valve.

The output is fed into a transformer which passes on the signal to the loudspeaker. This converts the electrical impulses into aerial vibrations—sound waves. The high-tension supply for the cell and valves, and the heater-current are provided from the mains by the power-pack. In compact outfits the power-pack and the amplifier are usually in a single unit. With an instrument of this type, the only running adjustment of the sound is the volume control.

WE CANNOT DO THE IMPOSSIBLE BUT WE WILL CERTAINLY DO OUR BEST TO HELP YOU IN YOUR CHOICE OF A CINE PROJECTOR OR CAMERA

Despite the fact that supplies are still short, we usually have a fair selection of the better class apparatus (second hand, of course) and shall always be pleased to welcome you to our show rooms. You will find buying or selling is a real pleasure at "202" and we know you will like the friendly atmosphere.

A SAMPLE OF OUR STOCK AT THE TIME OF GOING TO PRESS

	£	s.	d.
CAMERAS			
16 mm. SIEMENS "B", F/2.8 GLAUKAR, 3 speeds, single pictures, as new	36	10	0
16 mm. ENSIGN SUPER KINECAM, F/2.8 CINAR, 3 lens turret	61	0	0
16 mm. MAGAZINE KODAK, F/1.9	62	10	0
16 mm. B. & H. FILMO 70, F/3.5 COOKE	29	10	0
16 mm. Zeiss Movikon, F/1.4 Sonnar, coupled rangefinder	151	15	0
PROJECTORS			
16 mm. SIEMENS STANDARD, 200 watts, BETA movement	76	5	0
16 mm. B. & H. FILMO "SU" 750 watts, reverse and stills, transformer	137	10	0
16 mm. AMPRO J, 500 watts, reverse and stills, transformer	78	10	0
16 mm. SIEMENS HOME, 200 watts, reverse and stills	52	15	0
16 mm. Zeiss KINOX "N", 375 watts, reverse and stills, res. and case	85	0	0
TALKIES			
16 mm. B. & H. FILMOSOUND 120B, 750 watts, perfect	355	0	0
16 mm. Gebescope "B", 200 watts, twin speaker, completely overhauled	175	0	0
16 mm. Gebescope "A", 200 watts, complete with prism, perfect	157	10	0
16 mm. AMPROSOUND "UA", 750 watts, reverse and stills, trans.	295	0	0
16 mm. B. & H. FILMOSOUND "156", 750 watts, complete with trans.	346	17	6

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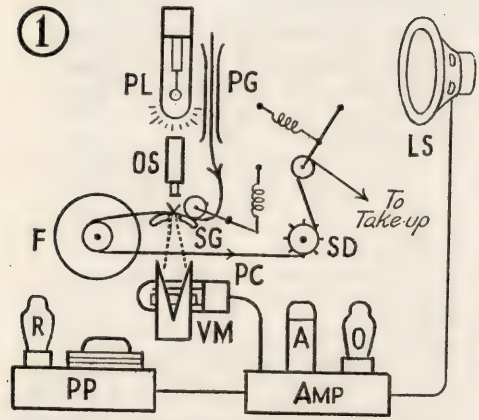
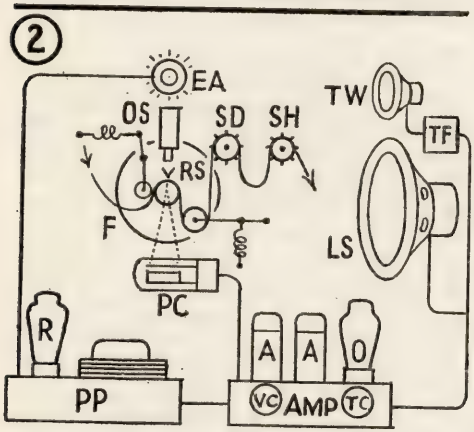


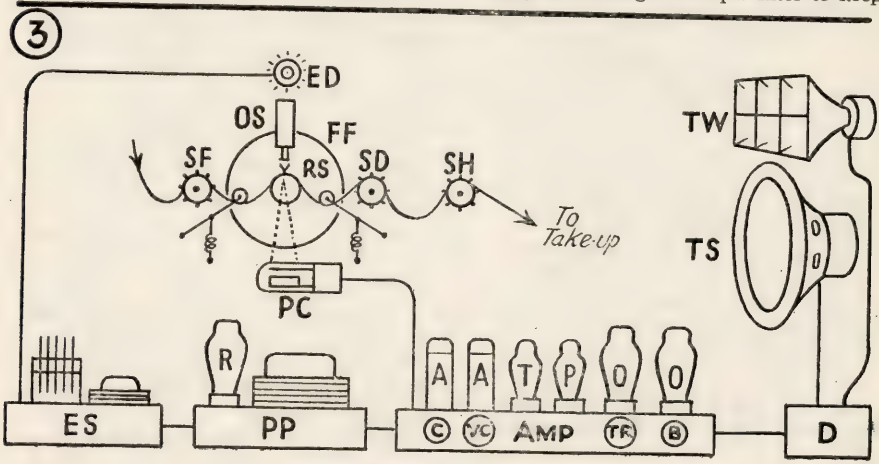


In Fig. 2 we see a considerably more advanced type of projector. An outfit of this kind is suitable for use with audiences of moderate size, and gives considerably greater volume and clearer reproduction than the first type. The sound-quality is improved partly by the scanning, which is carried out when the film is actually on the revolving drum attached to the flywheel, and partly by refinements in the amplifier. (Rotary-drum scanning is often found in machines which use the projection-lamp for excitation, although a separate exciter, as shown, allows the designer freer scope in layout.)

The film, arriving from the picture-gate, is guided on to, and held in firm contact with the scanning drum by a roller. The drum is narrower than the film, which overhangs so that the scanning-beam can pass through the track and be directed into the photocell. Usually, the film is next passed round a sprung roller which helps to remove any flutter in the film due to the engagement of the perforations with the driving sprockets.

Leaving the driving-wheel, the film forms a slack loop and then passes over the hold-back sprocket-wheel, which prevents any jerking or tugging of the take-up spool from being transmitted to the sound-head. The amplifier is slightly more complex than in the first type. Two voltage-amplifying valves are required, partly to load fully the higher-power output valve, and partly to provide the extra gain required when tone-correction and control is provided.

Tone-correction results in more brilliant reproduction, by giving a "boost" to the higher notes which tend to be lost with substandard film. To assist further, a small tweeter speaker is sometimes fitted, preferably fed through a simple filter to keep low



notes from overloading the little diaphragm. The volume is regulated by an electrical control, eliminating the risk of distortion, and reducing background noise considerably.

Fig. 3 represents the class of projector suitable for use with large audiences, and designed to produce the highest quality of sound which can be realised with sub-standard film. Although the additional complexity might seem at first sight to be principally in the electrical equipment, there are important mechanical features. The scanning takes place on a rotary drum connected to a fluid flywheel. This device, sometimes called a rotary stabiliser, produces an exceptionally smooth and steady film transit, in which wows and flutter are completely absent except where splices or damaged film are encountered.

It will be noted that no fewer than three sprocket-wheels are shown. The feed sprocket removes all trace of intermittent movement in the film coming from the picture-gate, and feeds the film smoothly into the sound-head. The drive sprocket draws the film round the drum and out of the head. To take up the slack in the film loop between these two sprockets, and to absorb variations in the film motion, one or two jockey rollers are provided. The scanning-point is thus isolated as completely as possible from the vibrations and irregularities of the film transport mechanism, the motor and the gearing of the projector.

The exciter-lamp is not fed with alternating current at mains frequency, which inevitably produces a faint but distinct background hum which is undesirable in high-fidelity reproduction. Instead, the lamp is fed either with rectified and smoothed current (D.C.), or with alternating current at a very high frequency, generated by a valve oscillator.

KEY

A	*Amplifying Valve*	*PP*	*Amplifier Power-pack*
AMP	*Amplifier*	*R*	*H. T. Rectifier Valve*
B	*Bass Control Knob*	*RS*	*Rotating Sound-drum*
C	*Cell-voltage Control*	*SD*	*Sound Drive Sprocket*
D	*Frequency-dividing Filter*	*SF*	*Sound Feed Sprocket*
EA	*Exciter fed raw A.C.*	*SG*	*Fixed Sound Gate*
ED	*Exciter on Rectified Smoothed Current*	*SH*	*Hold-back Sprocket*
ES	*Exciter Supply Unit*	*T*	*Tone-control Valve*
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OS	*Sound Optical System*	*V*	*Scanning-Point*
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Either type of supply provides even illumination and consequently a more silent background.

A control is usually provided in the amplifier to adjust the polarising voltage on the cell to the optimum setting. To afford more effective regulation of the sound-quality, separate controls are provided so that one may select the most realistic balance between bass and treble. To extend the range of these controls, an extra valve is required. To give a high-power output, push-pull valves are used, and these are fed through a phase-splitting valve.

The output from the amplifier is divided by the filter unit into bass and treble components, which are passed on to the appropriate loudspeakers. The large cone handles the lower notes, while the tweeter—which for large outputs must be of the horn type—handles the higher notes.

T.I.D. QUERY SERVICE

Will readers kindly note that, owing to the greatly increased volume of correspondence on "sound" matters now being received, we regret that it is no longer practical for us to provide very detailed replies with diagrams and circuits specially drawn for each querist; nor can we now test pieces of equipment on behalf of readers or lend out back numbers of A.C.W. *to readers who have missed them. We are sorry that it should be necessary thus to curtail this very popular service, but readers will appreciate that there must be a limit to what can be provided gratuitously and to the time it is possible to spend on each query.*

Italian Amateur Film League Invites British Membership

FOR fifteen years the Italian amateur has been isolated from the rest of the world. All activities were stopped in 1932 by a decree which permitted amateur film production only to university fascist groups and the members of these had to resign when they reached the age of 25. Any type of amateur film show outside of these groups was forbidden.

On the day that Milan was liberated, amateurs there threw off their shackles and started the Intercontinental Cine Amateur League. They are particularly anxious to secure the membership of clubs and individuals abroad in order to help them regain the breadth of outlook denied them for so long. To this end they offer free membership, the cost of postages, printing, etc., being defrayed by Italian members.

The I.C.A.L. should not be confused with U.N.I.C.A. (Union Internationale du Cinema d'Amateurs), an organisation set up to promote cultural relations among amateurs, principally by an annual competition, membership being restricted to one representative body from each country. The secretariat was formerly in Berlin, but Ernst Weissenberger, of the Bund Schweitzerischer Film-Amateurklubs, of Zurich, has taken over the duties pending a general election. U.N.I.C.A. has accepted I.C.A.L. as the representative Italian body.

One of the advantages offered by I.C.A.L. to overseas members is the conferring of honorary membership of Italian cine clubs to holiday-makers in order to help them in the production of their travel films. Details may be obtained from the President, Achille de Francesco, I.C.A.L., Corso Venetzia 35, Milan. □

"Do it Yourself"

We regret that owing to pressure on space we are compelled to hold over this popular feature from this issue.

A Novel Idea from America

PROFESSIONALLY-FILMED BACKGROUNDS FOR AMATEUR FILMS

HOW would you like to take a film showing your family holiday-making in a place to which they have never been? Knowing the cinema's power of suggestion, you will know that, theoretically, it is quite possible. An American firm has now put theory into practice.

The system is a very simple one. Using as raw material shots taken in Europe and America, the firm prepares a script and shoots two thirds of it. The scenes that are not shot are fully described in the script for the purchaser to film.

For example, the first reel is of a trip to New York. You take all the opening shots showing your departure. The first scene the company provides you with is a long shot of a train plunging into the tunnel under Park Avenue, New York; then a crowd shot outside Grand Central Station. Taxis are milling around.

Next comes some blank leader, which means that you are to shoot the scene that goes there. The script tells you that it is a close-up with a neutral background. You are hailing a cab.

The next shot is provided for you: the cabbie answering your hail. He pulls over close to the curb. Close-up of the driver as he acknowledges your instructions. Medium shot of cab door closing, taxi scooting off. Long shot of it arriving at the Waldorf-Astoria Hotel.

The script then proceeds to cut you in and out of the New York shots "with such finesse that your friends won't believe they didn't actually see you in a New York background."

The idea has a snob appeal, of course, but it should also prove a most fascinating exercise in editing. It is emphasized that the material supplied is not just a series of stock shots but is produced to a carefully prepared script. You take the human interest scenes while your professional crew on location take the background, fill-in and impact shots. All necessary information, such as camera angle, type of background, etc., is given in the script for the shots you take yourself.

Eighteen reels are in production (16mm. monochrome). Each reel runs to 360ft., of which about 250ft. is filmed for you. The cost is little more than that of raw stock.

Report from South Africa

ONE hears so much about the export drive and so little of what is being exported, that it is interesting to get a glimpse of the picture from the receiving end—in this case South Africa. Here, writes *A.C.W.* Correspondent, A. D. Schulman, there is a demand for British goods, but prices are a hindrance to sales. The South African public is unwilling to pay £200 for a British sound projector when they can get an American one for £50 less.

The Movie-Mite projector, made in the U.S., should sell for about £70 to £80, but, of course, with the lifting of price controls in America, the cost of equipment may rise. At present the Bell & Howell Utility model Filmosound sells at £182 10s., and the new Victor at £158 10s. The Paillard 16mm. sound projector is expected soon; it will cost £137 10s. The only silent projector to arrive so far is the Bolex G8-16, price £124.

The majority of the new cameras coming in are Victor and Paillard Bolex. Prices are: Model 3 Victor, £42 10s., Paillard H16, with Kern 1in., 15mm. and 3in. lenses, £150. The new Kodak Specials, now awaited, will be sold for £150 with f/1.9 lens. The only 8mm. cameras so far available are the Paillard H8 and L8. The price of second-hand equipment is strictly controlled at 75% of original list price.

8mm. and 16mm. share the field. 9.5mm. has no following. The raw stock position is steadily improving, larger shipments having recently arrived. (The small shipments available during the war were bought up within a few hours of their being offered for sale). There is more Kodachrome than black and white, and the Kodachrome processing station at Johannesburg is kept quite busy.

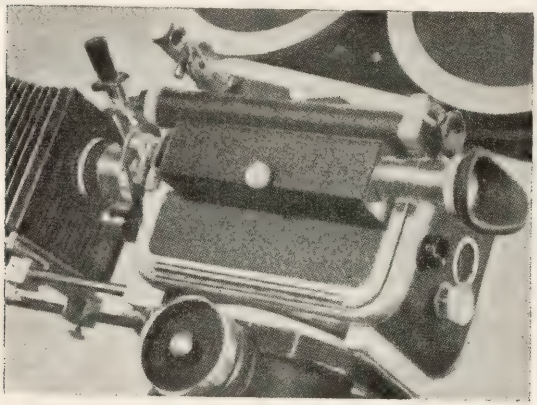
South Africa's first company dealing exclusively with substandard—Peninsula Colour Productions (Pty) Ltd.—has just been formed. Its objects are the production and exhibition of 16mm. films, running of film libraries, editing and titling. At present all pictures have to be shot silent, owing to the non-arrival of 16mm. sound recording equipment. When sound films are required, it is necessary to record on 35mm. track, which is sent to America for reduction and marrying to the 16mm. picture. The process is therefore very costly.

"AMATEUR CINE WORLD" TEST BENCH

Advanced Equipment for the 16mm. Worker

TWO interesting pieces of equipment which indicate the trend of development in 16mm. facilities have recently come to our notice. One—the Sonoretta camera—we briefly mentioned in the last issue and, in view of its importance, feel that readers will be interested to have the fuller details which an extensive examination (through the courtesy of Major Pavel Podolier) has made possible.

This advanced professional-type 16mm. camera was produced in Czecho-Slovakia before the war, and attained considerable success on the Continent.



Detail of the Sonoretta 16mm. sound camera which can record sound and picture on separate film, on the same film and simultaneously on separate films. When both films are loaded into the camera either or both can be switched in and out of engagement with the transit mechanism at will. Note tubular finder with eye-shield (See description on this page).

It is hoped that production may in due course be resumed in this country.

The external double magazine carries two rolls of 16mm. film side by side, each measuring about 400ft. The mouths of the magazine are automatically closed when it is not in position on the camera, and do not in fact open until the latch on the door of the camera itself is in the shut position. This reduces fogging to the small loop of film which protrudes from the magazine at any moment.

The camera performs any one of four functions. (a) It can record sound only on one strip of 16mm., (b) It can record picture only on one strip of 16mm., (c) It can record both picture and sound on one strip of 16mm. (the correct spacing of 26 frames between picture and sound is rigidly controlled in threading), and (d) It can simultaneously record picture and sound on two separate strips of 16mm.

The lens turret carries three lenses in standard screw mounts, but with toothed focussing collars.

The whole system of focussing knob and the three lenses operates together, so that all three lenses are focussed simultaneously. The rangefinder, of conventional pattern, is not linked to the focussing mechanism.

The viewfinder equipment is most adequate. Associated with each lens, and lying directly above it when it is in the taking position, is a prism supported on the face of the turret. This is viewed via a stationary prism through the eyepiece of the upper-tubular finder, and as the turret is revolved the appropriate prism comes into place, giving the correct field of view for the lens in use. The parallax due to the small vertical separation between lens and prism is compensated by vertical movement of the eyepiece of the upper viewfinder against a calibrated scale.

The lower tubular finder, of square section, immediately behind the focussing control, also incorporates a prism system, by means of which the image on the film can be examined while the camera is in operation.

Protection from Fogging

When in use the eye is pressed hard against the soft eye-shield at the back end of the tube, thus protecting the film from fogging. There is a safety shutter to be used for the same purpose when the finder is not in use.

When opaque backed film is used, this method cannot be employed, but for precision set-ups a piece of ordinary or matted film can be placed in the gate—an invaluable facility for the scientific worker.

At the front end of the base of the camera body are built in two blocks of generous size, to take the extension arms of a universal lens hood and effects box, or any other accessory which the user may desire to attach.

The camera can be driven by either of two interchangeable power units; a monophase synchronous motor, 220 volts, 50 cycles, or a 12 volts D.C. motor with built-in control. The motors are housed in the cylindrical chamber that forms part of the tripod.

The tripod is of special form. The tilt is friction-controlled. The panoram head rotates on ball bearings, giving very sweet movement, its friction being controlled from below the tripod head.

Current Supply

The microphone supplied is a special form of miniature condenser non-directional type, with a built-in 1-stage amplifier. The sound recording amplifier operates with built-in batteries and incorporates mixer for microphone and pick-up, volume indicator and head phones. For stationary use a larger capacity amplifier of different type is employed, and to this may be connected two microphones, photo-electric cell for re-recording and pick-up. Current supply is from A.C. mains or from a 12 volt storage battery.

The sound-recording unit built into the camera is of the variable area type, incorporating an exciter lamp, optics and a ruggedly constructed galvanometer. The system may be used normally or with noise reduction, and for full modulation 0.1 watts are required.

With the exception of the tripod, the whole outfit is contained in two units, which together have a weight of about 90lbs.

The "Acmiola," a product of Aircraft Components Machinists, Ltd., of Denham, Middlesex, is a heavy duty, power-driven 16mm. animated viewer designed

for the 16mm. editor. It shows a well illuminated picture on a translucent screen, 2 inches wide, and will take full-sized 1,200 ft. reels.

The small fractional-horse-power motor drives a maltese cross of high precision which runs in an oil bath. Through gears this actuates the intermittent sprocket at the upper end of the film gate. Above this is a combined feed and take-up sprocket which draws the film from the lower reel and feeds it to the upper reel.

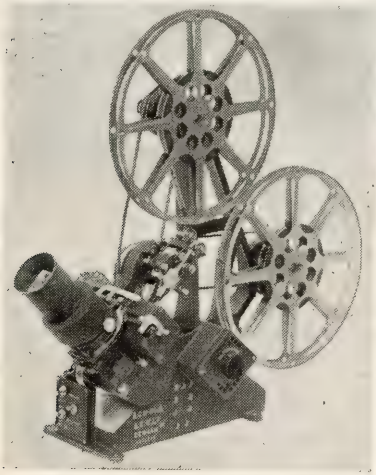
Easy Threading

Threading is quick, simple and direct and there is complete access to the film gate. The gate itself has an ingenious floating pressure plate so designed that the rails bear on either side of the film and exert precisely correct pressure on it in the forward motion, but release all pressure when the film is run backwards to recapitulate a scene or sequence.

Framing control is by a lever conveniently placed about the gate. There is no shutter, and consequently some ghosting, but this offers no inconvenience to the editor. Illumination is by a small concentrated filament lamp of low voltage, and the light and motor switches are at the front end of the instrument. Motor and lamp work through a built-in transformer. There is a motor speed control rheostat at the right hand side of the instrument.

A foot-operated motor control can be set either to give steady running at a predetermined speed (a great asset to the editor) or provide varying speeds at will by varying the foot pressure.

This heavy duty instrument costs £150.

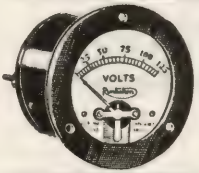


The 'Acmiola' 16mm. Viewer described on this page. (Courtesy of Photographic Trade Bulletin.)

ORDERING SPARE PARTS FOR THE G.B. L516.

A new 40-page catalogue has just been published by G.B. Equipments for easy identification and ordering of GeBescope 16mm. projector (K. & L. models) spare parts. Twenty-four assembly drawings are included and the components of each are identified by code numbers. Numerical and alphabetical indices provide quick reference to any part in its appropriate assembly. Copy of this catalogue may be obtained (price 2/6d.) from G.B. Equipments Limited, Service Department, Woodger Road, Shepherd's Bush, London, W.12.

CINEMETER



100/115 Volts A.C., D.C. and 200/250 volts A.C., D.C. This easily fitted Voltmeter shows exact mains voltage A.C. or D.C. Greatly increases life of projector lamp by avoiding over-running.

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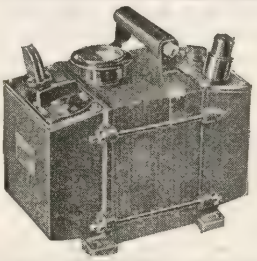

Varivolt Cine Transformer doubles or trebles the life of projector lamp. Avoids over-running. Voltage regulated as required. Suits Bell and Howell, G.B., Amprosound and most equipment.

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news from THE CLUBS

F.C.S. to Revert to Pre-war Scale

AT the first post-war meeting of the Federation of Cinematograph Societies held recently, it was decided to restore the Federation's full pre-war functions during the season 1946-7. As from Jan. 1st, 1947, cost of subscriptions will revert to a guinea for societies and 10s. 6d. for cine sections of photographic societies.

Quarterly meetings will be resumed, the first being scheduled for September at R.P.S. headquarters, Princes' Gate. A film competition will be held early next year, and re-organisation of the film library, which suffered material loss in the blitzes, is being considered. The Hon. Librarian is Mr. S. H. Davis, 75, Croydon Road, Anerley, London, S.E.20, to whom communications regarding the hiring of films should be sent.

Owing to pressure of work, Mr. G. Wain, F.R.P.S., has found it necessary to resign the post of Hon. Secretary (which he held for six years); Dr. H. Mandiwall, F.R.P.S., was elected in his place. Full particulars of the Federation's activities, which include a technical advisory service, may be had by any amateur cine society which cares to write to him c/o 16, Princes' Gate, London, S.W.7.

The Cinema Club

(*Hon. Sec.*: 3, *Rodborough Road, London, N.W.*11.)

Although not a producing society, this new club offers an attractive programme to amateurs, and the committee will welcome the support, interest and advice of *A.C.W.* readers. It will meet monthly at the Hammer Theatre, Wardour Street, the size of which limits membership to 130, and aims at affording a showing to new, experimental or controversial films which will not obtain commercial exhibition.

At the first meeting on Oct. 3rd., "The Birth of a Nation" will be shown, and it is hoped that subsequently there will be performances of—among other films—"Siegfried" (Germany, 1923), "The Seashell and the Clergyman" (France, 1928) and "The Living Corpse" (Germany, 1928). Lectures and informal discussions will be arranged. Details of membership, subscriptions, etc., may be obtained from the Hon. Sec. or from the Information Section of the British Film Institute.

Eccles Amateur Cine Group

(*Hon. Sec.*: *E. Collier*, 9, *Glendale Road, Eccles.*)

Formed last March, this new club has managed to obtain a room which has now been successfully converted into a cinema; and as equipment is difficult to come by, members have undertaken to make what they want—the wants being an amplifier, titler and studio "chariot."

A script for a short comedy has been written by one of the members, and work has started on construction of the sets, but more members are needed before shooting can be begun. Enthusiasts interested in the technical side are also wanted.

Edinburgh C.S.

(*Hon. Sec.*: *J. Douglas*, 23, *Corstorphine Bank Drive.*)

This Society, which celebrates its tenth birthday this autumn, has carried on throughout the war although, of course, activities were on a limited scale. However, "full steam ahead" is now the order of the day, and vacancies exist for new members.

A 16mm. comedy, "Rise and Shine," has been in production for the past three months, under the direction of Mr. Ian A. W. Hutchon who, as a P.O.W. in Germany for five years, produced several plays in camps there.

The society's premises, which were purchased in 1938, consist of a well-appointed cinema seating eighty persons, studio, processing room, canteen, etc., and members have been busy of late re-decorating and painting. A comprehensive programme of technical lectures and demonstrations, film shows and social events is in course of preparation for the coming winter session.

Finchley A.C.S.

(*Hon. Sec.*: *L. H. S. Baxter*, 27, *Lullington Garth, Finchley, N.*12.)

A handbill and a nicely printed card invite members and their friends to this society's first post-war meeting, to be held on Sept. 12th. There will be a discussion on the films shown and details will be given of future activities. Readers of *A.C.W.* are particularly invited to apply for an invitation.

This society proposes to recommence activities in September. All who are interested in amateur sub-standard cine work are invited to write to the Hon. Sec., from whom particulars of membership, etc., can be obtained.

Hampton C.C., Oswestry

(*Hon. Sec.*: *J. E. Roberts*, 2, *New Street, Oswestry, Salop.*)

A working party has been formed to re-organise and plan future activities. An endeavour is being made to secure one or two rooms for use as cinema, studio and clubroom, and by the winter months it is hoped that the club will be well in its stride.

Hyde C.S.

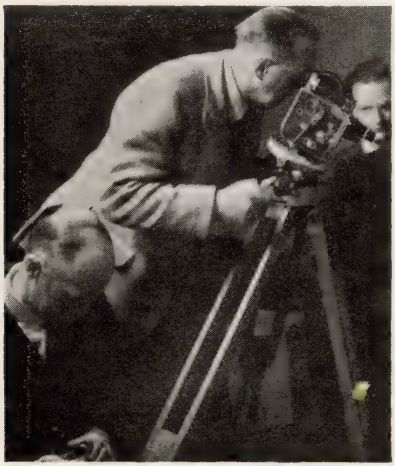
(*Hon. Sec.*: *G. Wain, F.R.P.S.*, 170, *Dowson Road, Hyde, Cheshire.*)

Shots for the society's first post-war film were taken on 16mm. stock at Mr. G. E. Winterson's

photographic studio, Ashton, at a recent meeting, the cameraman being Mr. J. Wright. Two other " shorts " are scheduled for early production.

During the evening it was announced that a silver fruit bowl had been presented to the society as a challenge trophy. This is to be awarded annually to the winner in the colour section of the film competition. The original trophy, a silver plaque, will be awarded to the winner of the monochrome section.

Efforts to secure suitable accommodation for headquarters have now been successful, and rooms have been booked for a series of meetings on the first and third Fridays in each month at 8 p.m. Since January, 1946, membership has more than doubled, and the Hon. Sec. is preparing a comprehensive



First with the post-war production stills is the Edinburgh C.S. with this shot of the camera crew at work on a comedy, "Rise and Shine."

syllabus of amateur film shows, lectures and demonstrations. With the gradual easing of photographic restrictions a great increase in the popularity of amateur movie-making is expected.

Isle of Wight A.C.S.

(*Joint Hon. Sec.: R. E. Hannam*, 1, *Queen's Cottages, Old Road, Cowes.*)

A party of members and their friends were conducted over the Pinewood Film Studios, Uxbridge, recently by a member of the Crown Film Unit who attends the society's meetings when on leave. Before having lunch in the studio canteen they saw two short films, and during the afternoon watched the shooting of two films now in production. On one set they saw Michael Powell directing Deborah Kerr in the Technicolor film, " Black Narcissus, " and on another Judy Campbell in a scene from " Green for Danger."

In another studio they heard a section of the London Symphony Orchestra recording music for a documentary on railways, and visited the sound recording room, props department, carpenters' and plasterers' shops and cutting rooms.

North Kent C.C.

(*Hon. Sec.: A. Stanton*, 42, *Springhead Road, Erith.*)

The August News Letter circulated by this club records that they have co-operated, by invitation, in two important local functions. Five members filmed the first—presentation of naval colours at Sidcup—after having attended a rehearsal, and some dozen were engaged on filming the borough's victory celebrations. Briefed by the organiser, they put in a good deal of work on planning, and interesting results are hopefully awaited. A significant fact that emerged from preliminary tests was that camera speeds varied considerably, from 10 to 17½ frames too fast or too slow.

Fixtures for October include the A.G.M. on the 14th and judging of members' competition films on the 28th. The steady influx of new members makes it seem likely that larger premises will have to be sought.

Romford & District C.S.

(*Hon. Treas.: L. A. Aves*, 5, *Allandale Road, Romford.*)

Enthusiasm continues to grow, and the fortnightly meetings are well attended. An excursion was arranged to Whipsnade Zoo to take films for the club competition which closes on Sept. 30th. Good progress has been made with the first post-war documentary in the production of which both newcomers and older members have benefited.

The winter programme is in course of preparation and should be circulated during the early part of September. For the time being enquiries should be addressed as above. All amateurs, working in any gauge, are welcomed.

Summit Productions

(*Hon. Secretary: John Huntley*, 15, *Ruskin Avenue, Kew, Surrey.*)

Yet another society back on the active production list. The first picture to be made is a documentary on London, incorporating a number of new angles on this much-overworked theme, including a neat continuity twist involving the London Underground system.

It is provisionally titled " London Cross-Section," and shooting is now well under way on a Kew Gardens sequence which is being photographed in Kodachrome. The flagstaff has been shot from every possible angle, including a 6 inch lens insert of the Union Jack flying from the top of the 214-foot mast, and interesting close-ups of the base of the pole. The Pagoda has received unusual perspective treatment by cameraman Ken Hunter.

The upper gallery of the great Palm House will be used to secure the sweeping shots of tropical vegetation planned for the final section of the sequence.

The unit would be very glad if any film society can arrange to loan them a Zoom lens (for a standard 1-in. screw fitting) in order to obtain vital effects required for this picture.

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William Boyd as Hopalong Cassidy *in*

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The organisation for all cine amateurs—lone workers and societies. Annual Subs. : Members 10/6, Affiliated Societies 21/-. *Write for details.*

Wanstead & Woodford C.C.

(*Hon. Sec.* : *S. F. Martin*, 134, *Malford Grove, Snaresbrook, E.*18.)

The latest issue of this club's quarterly magazine (which records the fact that six new full members and four associate members have joined the club since publication of the previous number) carries stories by the four competition winners on how they made their films. Mr. S. F. Martin describes the making of his 400ft. colour film, "London Pride," in which shots of Mr. Churchill, V-day celebrations and bomb damage are welded into a feature recalling the city's heroism ; Mr. C. J. Middleton tells of the continuity difficulties caused by fly-bomb damage, among other things, in the making of "The Unwelcome Guest," monochrome, 16mm. ; there are some interesting notes on titling by Mr. B. A. Crouch in his report on "Our Jennifer," colour, 200ft., 8mm., and Mrs. Blain, producer of "Honesty in Advertising," describes how a zest for movie-making won a battle over household chores.

The club will hold an informal meeting on Sept. 13th, and on Feb. 27th there will be a screening of members' shorts and a discussion on scenarios.

West London C.S.

(*Hon. Sec.* : *A. F. Shave*, 77*A*, *Adelaide Grove, W.*12.)

All old members of this club have been welcomed back to civilian life. It has been decided to start production again, and stories for a film on 16mm. are now being considered, but until cine equipment becomes more readily obtainable, it has been decided not to enrol any new members. The Hon. Sec. would, however, welcome any enquiries concerning the club and its activities, and advise those interested when they could join.

□

"Nebro" Exposure Calculator

An ingenious exposure calculator, the "Nebro," designed primarily for the still photographer, but which can also readily be used by the amateur movie-maker, has been designed by Neville Brown & Co., Ltd., and is available from dealers. Measuring 3½in. by 5in. and made in an ivorine substance, it should stand up to a good deal of wear.

It consists of two discs pivoted on the base card. The larger disc is revolved until the season of the year lines up with the type of film used. Keeping the large disc steady, the centre one is then revolved until time of day comes opposite the filter factor or 'no filter.' Next, the large disc is revolved until type of subject is ranged against one of four degrees of light intensity. The aperture to use then appears against a small arrow labelled 'Cine.'

The method of operation may perhaps appear a little complicated, but in actual practice it is a matter of a few seconds to obtain a reading.

We tested the 'Nebro' against a well-known photo-electric exposure meter and also used it independently on a short length of film under conditions of strong actinic light at mid-day, correctly exposed results being obtained, but it seems to us that readings for the end of the day in the winter months are somewhat too generous. Since, however, the beginner is unlikely to film out of doors of a winter evening, this point is of little importance.

The 'Nebro' Calculator costs 2s. 6d. and can be entirely commended to the amateur who has not yet graduated to a photo-electric exposure meter.

Club Members Market Their Own Work

PRODUCE EDUCATIONAL FILMS AS BUSINESS ENTERPRISE

★

A SMALL group of film makers, who were well known in the amateur film movement before the war, have financed a business concern to market their own work, which at the moment comprises a short but significant programme of educational films on 16mm. stock. These films have recently been completed after six months' actual production work,which period in turn followed many months' intensive research on the subject matter, and on the content and form of educational films generally.

The production team includes Mr. Hugh Baddeley (author of the recent *A.C.W.* article "Amateur in the Air") who is directing and editing, Mr. Leonard F. Minter (another old contributor to *A.C.W.*) who is mainly concerned with artwork, titles, diagrams, models, etc., Mr. John Ganderson (an I.A.C. Bronze Medallist) who is responsible for photography, Mr. Frank Wright, a "stills" specialist and Mr. Clement Bending, a practising school teacher. Although they were—and still are—members of the Planet Film Society, for this private venture in the educational films field, they operate under the name of Gateway Film Productions.

Their present programme comprises three subjects for aiding school teaching in history, all of which have been photographed direct on 16mm.—Kodachrome in each case—with separate sound and silent (not merely mute) versions of each subject, making a total of six films available to school teachers who use 16mm. films as a visual aid in the classroom. Copies of the films are being sold outright to education authorities.

Taking Care of the Original

With a positive colour original, editing and timing for the commentary presented a difficulty, so a monochrome copy was ordered at the time of processing, and not until a sequence was edited satisfactorily was the colour original cut and matched without the risk of damage or scratch which might be caused by projection. The scripts were written and every step in production was supervised by Mr. Bending, who is a history teacher at a Middlesex school.

The first film, "The House In Which You Live," deals with the development of the ordinary English dwelling house, from the earliest cruck cottage up to the present day, and for this film special sectional models, which are animated to show construction and development, were built by an architect, Mr. Stanley H. Smith, A.R.I.B.A. In addition to some very colourful examples which have been included—photography of which entailed several hundreds of miles of travel throughout the country—special features include the presentation of the lesson in the form of a 'flashback' from an opening sequence of children playing with a bivouac type tent, and the inclusion of time charts on each sub-title of the silent version to indicate the passage of time.

The other two films, "Elizabethan England" and "Georgian Background" deal, as their titles suggest, with the background of the ordinary man of those periods.

It was in 1939, following the showing of the "Ten Best" winner "Refuge," that these film makers were approached by the British Film Institute when Mr. Oliver Bell suggested that their time and talents could well be used to provide a small part of the great number of films needing to be made for schools.

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announces

Our new Catalogue will soon be ready. We have decided that in order to keep up-to-date, It will be a loose leaf catalogue and additional pages will be sent to customers each month. It will include details of all the new Sound Projectors and Silent Projectors as they appear. We have ready, details of five new Sound equipments and one Silent equipment. Advance details may be had on request. All these are 16mm. and there are not any 8mm. or 9.5mm. equipments yet.

NEW. Pathescope 9.5 Cartoons, Comedies, News, Dramas. Silent and Sound available. 30' **4/-**; 60' **7/6.** 'M' **25/-**; 300' SB. **40/-**; and Sound 300' at **55/-.** *Postage extra.*

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How Do I Get Films from the C. F. L.?

New British Film Institute Catalogue, "British Documentary Films," gives the answer to a question often asked.

The purpose of this 16-page catalogue, says Roger Manvell in his introduction, "is to group together certain films"—all available free through the Central Film Library—"which, for a variety of reasons will help to develop an appreciation of the artistic powers of this branch of the cinema." The films—16mm. and 35mm. sound—are classified in two main groups, Pre-War Documentary and Wartime Documentary, the latter being sub-divided into Service Documentaries, Life in Britain, and British, American and Soviet Russian Films on the History of the War. Some 70 films in all are listed, the synopses being taken from the C.F.L. Catalogue.

The booklet, which should prove a valuable aid to societies in compiling their programmes, is available free to members of the British Film Institute. Non-members are given a sharp reminder of the material advantages of joining by being required to pay 1s. 6d. for it.

Since we are frequently asked for information on the terms under which C.F.L. films are loaned, the following details from the foreword will, we think, prove helpful:

The Library does not lend films for any shows for which an admission fee is charged. 16mm. films up to 14 mins. in length are spooled on 400ft. spools, up to 25 mins. in length on 800ft. spools and over 25 mins. on two spools.

Conditions of Loan

Applications for films must be made in writing not less than two weeks in advance and must give the following information:

1. Type of projector to be used and experience of projectionist. "35mm." or "16mm." is not sufficient; applicants must state that the projector is a sound projector.
2. The type and probable size of audience and the position held by the applicant.
3. Exact dates and periods, with alternatives, for which films are required. In general the Library does not lend films to any borrower more than once in any one week or to be retained for longer than one week.
4. Number or length in minutes of films required. In general the Library cannot lend programmes of more than 90 mins. running time for any one date.
5. Titles or types of films required, with alternatives, and purpose of the show. Borrowers should give the Library as much choice as possible in films required for a specific date.

Borrowers will help the Library and themselves by giving the Library as much information as they can about their projects and purposes, and by applying as much in advance as possible.

Confirmation is made of all bookings made. Films are despatched from the Library four days in advance of the date for which they are required. 16mm. films are sent out by parcel post.

Borrowers must pay return carriage by post or passenger train. There is no charge for outgoing carriage from the Library. They are held responsible for damage done to films booked to them and for damage in transit due to faulty package. They will be required to meet the cost of repair or total replacement; and further films will be refused them.

Dear Sir . . .

A DIP INTO THE EDITOR'S POSTBAG

. . . May I thank you for, and endorse, your advocacy on behalf of the silent film enthusiast in the Spring number of *Amateur Cine World*.

While not denying that sound claims many adherents —and that few cine amateurs can remain unmoved by its appeal or fail to hope that some day they, too, may launch out in that direction—there can be little doubt that for financial reasons, if nothing else, a great majority of us must remain contented with our silent projectors for many years to come.

But there is, I feel, a more cogent reason for the maintenance, and increase, of provision for silent facilities, in that whereas—without in any way decrying it—amateur sound is almost without exception used for entertainment purposes, it is in the silent field that the cine enthusiast really merits his name and goes into production, with all its fascinating aspects.

An adequate release of professional silent films, in all gauges, whereby he can study the finer points of treatment, technique, editing, etc., is an absolute necessity for the proper encouragement of the hobby.

I wonder, incidentally, how many have seen, or will see, a recent production by Greenpark on farming. Apart from the musical background and commentary, and about 30 seconds of sound effects, this is entirely a silent film. Photography, colour, the subject and its treatment, might well serve as a model for the ambitious amateur and is not beyond his scope in his attempt at emulation. Is it too much to hope that this film, for one, might at some early date become a library release ?

While your editorial is concerned only with film releases, it is to be hoped that the future plans of designers and manufacturers of equipment and accessories will not exclude the silent film's requirements. A perusal of the advertisements in *A.C.W.* often gives the impression that sound is all that matters, with the needs of the silent a very bad also-ran.

With very many thanks to you for the excellence of *Amateur Cine World* during the past and present difficult times, and with my best wishes for the future.

GILBERT TAYLOR.

NON-STOP TWO HOUR SHOW

. . . I have read Mr. Bateman's article, " Non-stop Two Hour Show With One Projector " in the June-August issue. It is, I think, lamentable that so many amateurs make such crude alterations to their projectors in an attempt to bring their shows closer to the professional standard.

Mr. Bateman says that this modification has been used many times without failure. I would suggest that he has been very fortunate. I would not care to entrust any of my films to his projector. When 20 to 30 feet of film hangs loose it has a tendency to become twisted, resulting in possible damage to the film when it has been tightened by hand.

However, I think Mr. Bateman's original intention was very good. Surely a more efficient and less risky modification would be to have a 4,000ft. take-up reel operated by a second motor suitably geared and arranged so that it started simultaneously with the projector motor.

Mr. Bateman's method of improving sound quality by having it controlled by an assistant in the auditorium is, I think, worthy of consideration by the keen amateur.

*Woolwich, S.E.*18. ALAN J. EMERY.

Mr. Bateman writes :

If Mr. Emery could see this system working, he would agree that no damage to film occurs. I have always understood that film editors or cutters work by

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Testing lengths sound film—9.5mm., 16mm. £1

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New Projectors, Cine Cameras, etc., by Bell Howell and Dekko. Information, as available, sent on receipt of stamp.
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letting lengths of film fall into cloth-lined bins, without bad effects. There is no tightening of film by hand of which Mr. Emery writes. If the loop in the bin should twist, it is a simple matter to touch the hanging loop when it is 3-4ft. long ; it will then untwist itself and can be wound up.

His idea of a separate motor is impracticable on account of the need for varying the revs. per min. as the spool fills up. This means a clutch, and even with 1,600ft. spools, clutches are apt to wind film up loosely or have other mechanical defects.

The only possible source of damage to film by the method I described lies in the extra weight of the front spool. If this is not well made and balanced there may be too much tension on the film entering the projector. This tension can, however, be adjusted (and measured, if necessary) and is greatest at the moment of starting up, but is then taken by the blank leader and not by the actual film. Even so, many trials on our own test film have shown no trace of damage.

□

Your Problems Solved

A selection from recent replies, all of which are sent by post. Please remember to enclose a stamped addressed envelope with your query.

Out Dated Stock

Can you suggest a speed setting for 8mm. Kodak Pan Reversal marked "Develop before May,1941" and "...August, 1946," and for 8mm. Kodachrome that should have been developed by Nov., '40 ?—*W.H., Alwoodley.*

22° Scheiner (10/12 DIN) is the figure for fresh film of both types. (By "fresh" we mean within the expiry date printed on the carton.) Modern fast films are given a "life" of from one to two years from the date of manufacture to the expiry date printed on the carton, but this leaves a considerable margin of safety. In the case of films 4½ years and 5 years out of date respectively, it would be impossible to assess the degree of deterioration, and neither the makers nor ourselves would be prepared to suggest speed figures.

There are many factors of widely varying character affecting deterioration, so that a film may lose all its speed and quality in a few weeks, while another sample from the same batch stored under other conditions may remain usable for several years. We can only suggest that you give exposures at several levels on each subject, twice, three times and so on, the normal exposure, and hope for the best.

Film Preservation

What is the best way of preserving exposed film ? Should a preservative be used, or the film just kept in a tin ?—*E.W.L., Brentwood.*

The best method of long-term storage is as follows :—

(a) Carefully clean the film, using carbon tetrachloride or some similar solvent, if necessary, to remove all oil spots or grease. It should not be applied in excess, but rubbed on with a soft pad, and the film gently polished until clean. See that film spool and container can are similarly clean inside.

(b) Wind the film carefully and firmly on to the spool and place round it a metal spring or a paper strip to hold it in place. Do not use a rubber band, as the sulphur comes out and will in time mark the film.

(c) Under cool dry conditions, place the film in the can and then seal the can with adhesive tape to make it airtight.

(d) Store in a cool place.

You will be interested to know that, for long term storage, safety film, such as that on which 9.5mm.

is coated, has much better keeping qualities than ordinary celluloid film. Its life is well in excess of 40 years.

There is no need to use any so-called "humidifier." Water will merely cause fungus to grow on the film, while the more elaborate plasticising solutions, which tend to restore its flexibility, are only necessary if it has already started to go somewhat brittle.

Making Stills

I wish to make stills with my Keystone 16mm. 300 watt projector Type A72. Can you suggest how I can prevent the heating of the film? Would you advise the fitting of a 100 watt lamp or some sort of protector? A lower wattage lamp would have to be employed as the fan would not be working when the projector is used as a "still."—*A.M., Kenilworth.*

Even the light of a 100 watt lamp, if collected in a condenser within the tiny compass of a 16mm. frame and projected on to a still piece of film, is capable of buckling, if not blistering, it after a short period of exposure.

The system adopted in more comprehensive projectors is to interpose a heat-resisting screen between the light source and the condenser (there is generally not sufficient room between condenser and film). This can take the form of a fine wire mesh or heat-resisting glass, known at one time as "gold" glass, or copper sulphate glass. More recent samples of heat resisting glass, evolved in this country by Messrs. Chance Brothers under the name of HAHR (Heat Absorbing Heat Resisting) Glass, are virtually colourless. But it is extremely unlikely that small quantities will yet be available to the individual purchaser.

The method of control generally employed is to hold the glass in a balanced metal holder rotating about a horizontal spindle in such manner that, when the projector is not moving the film forward, the glass tips down in front of the condenser, but immediately the film transit mechanism comes into operation centrifugal controls tip the filter out of the way. Another system blows the filter up out of the way, but is more complicated to install.

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CLASSIFIED ADVERTISEMENTS

Rates : 6d. per word (minimum 6/-). Box number 1/- extra. All advertisements must be prepaid. The latest date for receiving small advertisements for the Dec. issue is Nov. 5th. Replies to Box numbers to be addressed c/o "Amateur Cine World", 24, Store St., London, W.C.1.

FOR SALE

LUMAPLAK SCREENS. SPECIAL ANNOUNCEMENT. The Lumaplak Screen Co. Ltd., Low Fell, Gateshead, 9. Production screens expected to commence November, 1946. Your dealer will place an order for you now. Lightweight 40" x 30" patented crystal glass bead surface £4 4s. 0d., matt white £3 3s. 0d. Also larger sizes.

Gebescope L.516 Projector for sale, practically new and in perfect working order and condition. Only used a few times. Box No. 800.

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